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"The Letter killeth but the Spirit giveth Life"

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VOLUME XLVIII

No. 3

MY DEAR R.V.W.,

All Britain is saluting you in these anniversary days. The R.C.M. is with them : even more with *you*, wishing you whatever you would most wish for yourself—time to work to your heart's content, time to deal with the weight of other folk's affectionate messages, time to eat and sleep and move about in the ordinary ways again ; and to be free of these joyous salutations, unaware of the octogenarian boundary you are said to have crossed on October 12, and determined never again to have an eightieth birthday.

Some of us who have been your pupils or colleagues in the College could easily draw up our own selfish scheme for this year's celebration or any other of your numerical anniversaries. Most of us would like nothing better than having you in and round about the place ; even now, when cleansing waters are pouring over its face to restore the forgotten brilliance of colour it had in the year you came to it as a student. We would have you back for the day of celebration—back in your room over the kitchens, searching the hearts of your pupils for ideas brought to lessons, and your cupboards for the few text-books and scores left over after *your* lendings and *their* borrowing. We would have you to lunch once more—toiling to and fro in search of soup, entrée, sweet (or cheese), with perilous conveyance of the first, a quiet mind for the second, a disturbed conscience for the third, and an untroubled digestion when good food and easy converse had gone by. We would have you pulling again at your now-neglected pipe, with the blessed sizzling of the fumey thing as background to paradoxical talk and the everlasting search for matches.

For the dim hours of the afternoon there should be the most dynamic set of pupils. Then tea at 4 p.m., and Billy Reed's stories that were the height of joy in the days when he and you were riding full tilt for three-score-years-and-ten. Thereafter, only one more student-fugue and chaotic stretto should be allowed to stand betwixt you and escape to Dorking.

Once you were homeward-bound we Junior Lords of the budding composer-students would breathe again in the sure knowledge that you'd not be bursting into our rooms with awkward questions about the lowest possible note playable on a bassoon, or the incredible number of demisemiquavers in a double-dotted semibreve.

The last thing we'd bother with would be those anxious enquiries (now agitating all Christendom) as to whether you were at work upon a new Symphony, or setting the book of Isaiah as slow movement in an endless choral-orchestral work, or breaking puristic hearts by inclusion of four saxophones and Larry Adler's miraculous harmonica in a new composition for an old Festival.

The symphonies, operas, choral works, songs—all these belong to the world at large. They are ours to share. But this message is from colleagues and friends who, for the moment, choose to think of you as one of the supreme figures in R.C.M. history. Many of us have sat at your feet, learnt with you, worked with you. For us you are contained not only in the dignity of your full name, not merely in the scope of your works, but in the unspoilt familiarity of a couple of initials or two words—'V.W.' or 'Uncle Ralph.'

We would not have it to be otherwise : Nor shall it be.

Yours ever, HERBERT HOWELLS.

DIRECTOR'S ADDRESS

SEPTEMBER, 1952

IT is always pleasant when we come back in September to feel the fresh air of the holidays still blowing through the corridors, and to hear the hum of voices, old and new, keen both to recount past adventures and to discuss future events and studies. We all offer a warm welcome to the large group of new students and wish them fruitful and happy years here. I would repeat to them my annual admonition that they should begin at once to use all the opportunities and amenities the College has to give, particularly our own rehearsals and concerts in this hall, the library facilities, and the social and musical contacts of lessons and classes. They will learn a great deal from their professors, but they will miss one of the greatest benefits of College life if they do not also keep in close touch with what other students in other studies are doing. Colleges exist so that like-minded students can stimulate one another.

For these new students this is both my first and my last address, the end of fifteen years as Director here, and of over fifty years of professional life, most of it spent in the service of musical education. I am conscious not so much of parting regret, as of thankfulness for so many years of friendship and good fortune. The mere fact that I have been able to deliver every one of my forty-five addresses term by term, without omission or interruption, through all the varied hazards both of peace and war, is a matter for very deep gratitude. As most of you know, in spite of much external bomb damage and many near-misses, we never failed to pursue our normal work and timetable through the whole six years of war. The courage and devotion of both staff and students was simply beyond praise, and the effect of their example was not confined to this building. No head of a College ever had more skilled and loyal help than I have had, through good and bad times alike, and I am handing over to my successor a community that I know to be not only highly keen and gifted, but friendly and happy as well. Very little of this is of my making, for a College is a far bigger thing than any of its administrators. Our standards and traditions are the result of many years' work by many generations of students and teachers, all of whom have contributed their share. The Director's main concern is to see that these corporate efforts are given appropriate and congenial conditions to work in.

It so happens that during my fifteen years of authority nearly all the administrative officers of the College have changed. This is when the head of an institution can most signally fail. He may appoint the wrong people. I am profoundly thankful that every one of my colleagues, old or new, has proved to be a pillar of strength. We have also lost in my time many most distinguished professors, some of whom went back to the earliest days of the College. I have been very fortunate in the men who have replaced them. Most of them, like me, are old students and therefore part of the past as well as of the present. They will maintain our progress.

Of changes in the curriculum the most important have been the greater length and flexibility of lessons, the inauguration of special classes of various kinds, the expansion of chamber music, the revival of the Opera, and a stricter grading system in all studies. We have also become very much more selective of our new students. This, I am sure, is as it should be, if only because every student now costs the College nearly twice as much as the full fees, so that in addition to the large number of students whose fees are entirely remitted, whether by College scholarships or grants

from public funds, every other student is also in effect substantially subsidised, and may therefore rightly be asked to show reasonable promise. It is only by direct financial help from the State that the College can now continue its work, and it is clearly our duty to enforce and maintain a high standard.

But there is a still more compelling reason why our conditions of entry should be searching, our work steady, our grading strict, and our professional diplomas, prizes and other awards well earned. The world into which our students go when they leave us has no sentiment about us. We are all judged quite ruthlessly on our personal proficiency, not on the fame of our College or of our teachers. The College can sometimes help you to find a first post or a trial engagement, but you can only keep the one or repeat the other on the strength of your own talent, work and reliability under all conditions.

I look back with great pride on the many outstanding musical events during my time, and the unfailing succession of young musicians of superlative gifts. I will mention only one of the events, the production of Vaughan Williams's opera : *Sir John in Love* in our own theatre, when composer, producer and conductor were all old students, and every performer on the stage and in the pit a present student. I do not believe any parallel event of similar origin and quality has ever happened in any other school of music in the world. Of special talents the most notable group has been the Queen's Prize winners who, though competing against entries from many other places, have turned out to be, far more often than not, our own past pupils. Apropos of these Prizes, it is most fitting that Queen Elizabeth, the Queen Mother, with whose blessing these prizes were founded, should now be our President, nominated by her daughter, our late President, Queen Elizabeth II.

I cannot attempt to mention all those members of Council, Professors, Officers and Staff, both clerical and domestic, who have done special service to the College in my time. I should never end. But I must make one exception, Mr. Hare, of the General Office, who leaves the College with me at the end of this year. He came to us when I came as a Scholar, in 1900. He is one of those who is a part of our tradition. He has served the College for over fifty years. He knows our past and present friends, professors, students and staff as no one else knows them. He has been one of those solid pillars on which such an institution as ours is built. I am sure we all of us, young and old, wish him many years of health and leisure.

Many of you know my successor, Sir Ernest Bullock, by repute. He taught here before he left Westminster Abbey for Glasgow University and the Royal Scottish Academy. He was responsible for all the music of the last coronation, and I am sure Westminster will be glad to have his memory at hand for the next one. Lady Bullock was a student here, so you will find them both familiar with our ways. I can wish them nothing better than the friendship and happiness Lady Dyson and I have found here.

I became Director on January 1, 1938. About ten days later I had to face the Council and "report on the progress of the College." I created a mild sensation by saying that I could say little about the music of the College, but I was highly dissatisfied with the students' feeding arrangements, very suspicious of some of the drains, and definitely allergic to the chocolate paint in the corridors. I was forthwith authorised to mend these things, so we built your cafeteria and our dining-room, installed a lot of new plumbing and gradually banished the chocolate paint. In fact we

thoroughly overhauled the insides of the College. Now, fifteen years later, I have been faced with serious deterioration of slates and pointing, and we are repairing and renovating much of the outside of the building, including a good scrubbing of its whole face. You must put up with scaffolding and noise. It should be mostly done by Christmas. And we have a good store of coke. I feel it therefore to be a fitting end to my tenure of office that I can now with some confidence wish you all next year a dry, a warm, a busy, and a happy future.

A VISIT TO THE NATIONAL MUSIC CAMP

By MARGERY ELLIOTT

SEVEN years ago I saw in the British-published magazine "Transatlantic" some photographs of the National Music Camp at Interlochen, Michigan, U.S.A., where, the caption said, "over three hundred young people study music out of doors for eight weeks every summer." When I was invited last year to spend the month of August with friends in the Middle West, I looked out the old magazine and wrote to Interlochen to see if it would be possible for me to visit the camp for a few days between my other two visits. I received a very kind letter and a prospectus from Dr. Joseph Maddy, the founder and president of the N.M.C., and I arranged to stay at the camp hotel for the last four days of the 1951 season, from August 16 onwards. Incidentally, the answer to a reply-paid cablegram which I sent from Birmingham (the Post Office having assured me that I need not spend good money on the word "England") went to Birmingham, Alabama, by mistake, and reached me ten days later!

Interlochen is a village situated, as its name suggests, between two lakes in north-western Michigan. It is fifteen miles from Traverse City, which is on the Grand Traverse Bay of Lake Michigan. The district attracts many holiday-makers, and is also noted for the cherries which are grown and canned there.

I arrived at the camp by taxi from Traverse City, not knowing a soul, but having an introduction to one of the piano teachers. After I had had lunch and unpacked I presented myself at a booth labelled "Information" to see if I could locate her. I was told where to find her, and, my accent having revealed that I was English, I was asked whether I would care to join a party of German social workers who were about to go on a conducted tour of the camp. I said I would. The German men and women, who were not particularly musical, were on a tour of the U.S. arranged for them by the State Department.

We were told that the camp now caters for over a thousand students of both sexes and all ages from eight up to about twenty. There are eight separate dormitory camps—those for junior, intermediate, high school and college boys and girls. These are situated between the two lakes, and each has its own swimming and boating docks and tennis courts. We did not see inside any of the sleeping cabins, but we heard that they have iron bunk bedsteads and hot and cold showers. A fleet of small buses, presented by the Chevrolet company, brings the younger children daily from the outlying camps to the buildings where they study.

The camp grounds, which are extensive, are well wooded, and the lake frontages are very beautiful. Under the trees are many small box-like buildings with flat roofs (reminiscent, but for their windows, of air-raid

shelters) built of local boulders set in cement, which are used for private lessons and practising.

There are two big open-air auditoria, the Kresge Assembly Hall and the Interlochen Bowl. The former, opened in 1949, was presented by the Kresge Corporation (chain dime-store proprietors), and has a partly covered auditorium, a well-equipped stage with an orchestra pit which can be covered over to make an apron stage, and an electronic organ with its console on a trolley which can be pushed on to or off the stage. There is a radio control room built into the roof, for many of the camp concerts are broadcast by the local radio station.

The Bowl, much older than Kresge, consists of a large covered stage, built of logs and therefore suitably rustic, at the foot of a natural hollow in which, surprisingly, some trees still grow between the rows of seats. We learnt that a public concert is held in either Kresge or the Bowl on most evenings during the season, and that many people, both residents and holiday-makers, gladly pay sixty cents a time to come and listen. The money thus obtained is one of the N.M.C.'s principal sources of revenue; the camp does not receive any subsidy from the Government.

On our tour we also saw the new dance building, over whose floors one may only venture in ballet shoes or with bare feet, the electronics laboratory, the camp store, which sells anything from popcorn to miniature scores, the art studio, and many other buildings. I was impressed by the very comprehensive music library with its steel filing cabinets and its photographic copying machine. Students studying orchestral composition can have parts copied and duplicated inexpensively, and can then try their works out on an orchestra.

Each orchestra and band (there are eight or nine) has a set of pigeon-holes where its music is kept, and all first-desk players are responsible for fetching and returning the parts. The choral music is kept in numbered portfolios which are in numbered pigeon-holes in a special trolley. Each student has a number, and the librarian who wheels the trolley to the rehearsal room can tell by a quick check on the unclaimed portfolios who is playing truant.

I discovered that campers study from 8.30 a.m. until 3.30 p.m. with an hour off at noon. Principal studies may be one or two instruments, orchestra, band, theory, dancing, drama, opera and art, and secondary studies include choir, instrument-repairing, roller-skating, pottery-making, radio and acoustics. Junior and intermediate campers may also undergo "talent exploration," which means that for an hour every day they may experiment on any of the camp's orchestral instruments and discover at first hand which one they are best fitted to learn. I thought this an excellent idea.

Campers come from all parts of the States (and from Canada), and as they must be recommended by their school principals and their music teachers they represent, I suppose, a fair sample of America's young musical talent. I was much impressed by the standard of all the playing I heard.

The campers wear uniform—in the land where school uniform is unknown—and this consists of navy blue corduroy knee-breeches or slacks, pale blue shirts and scarlet cardigans. The knee-breeches are worn even by performers at concerts, though they are then accompanied, as on Sundays, by white shirts. The wearing of uniform is intended to cut out competition over clothes in a community where so many "income brackets" are represented.

I found my piano-teacher and introduced myself. She and her sister

were very kind to me. Acting on the principle that I was unlikely to get to know people unless I made the first move, I made a point of getting into conversation with everyone I stood next to in the cafeteria queue and sat next to at rehearsals and concerts. Being English, I was of course a novelty. It came as a shock to me to learn that my accent was "so broad"! Although there had been Dutch, Indonesian and German visitors, mostly on officially-sponsored tours, that summer, English visitors had been few, because of the currency restrictions. It was only through the kindness of my American friends that I was able to visit the camp.

Many of the teaching staff are, I found, university music teachers and lecturers. It appears that one can take a B.M. degree in "applied" (i.e., instrumental) music, and a Master's degree in music education at most American universities.

I visited, by invitation, two piano classes and, by gate-crashing, one flute class. The piano classes were taught by my new friend in a hut containing eight brand-new small upright pianos, which were sufficiently low for the teacher to be able to see the children's faces over the tops of them. All the students were beginners; the first class consisted of twelve junior campers, aged nine and ten, some of them sitting two to a piano and playing in different octaves, and the second class of high school boys and girls, aged fourteen to eighteen, who were already proficient on another instrument. Each class had had five lessons a week for eight weeks, and the younger children had done no practice between classes. I was amazed at the progress which they had made. I found the simultaneous (or not-quite-simultaneous) noise from eight piano soundboards rather wearing; I suppose one would get used to this. Certainly it was piano class teaching under ideal conditions.

The flute class consisted of fourteen girls and two boys of high school age, all playing on silver flutes, and a lady teacher who was also the professor of bassoon. True to the American custom of doing everything in a big way, all sixteen pupils played in the camp's high school orchestra, and as it was Friday when I visited them, they were holding their weekly competition for the order of seating. The teacher chose two passages from the flute part of Brahms's fourth symphony, and each student in turn, beginning with the last-desk players, played them, a vote being taken among the class after each performance as to whether or not the last two players should exchange seats. Incidentally, I heard that the girl who is "concertmaster" or leader of the high school orchestra has held her seat against all comers for fifteen of the sixteen weeks of the last two seasons.

As this was the last flute class of the season, the students had brought an iced cake, and they offered me a piece and asked me questions about flute-playing and music in general at home.

I had lunch one day with Dr. Maddy and his wife, and we had some very interesting conversation. Dr. Maddy told me that the high school orchestra had studied twenty-four symphonies in the eight weeks; one of his staff who overheard this commented: "You're slipping—last year it was twenty-five!". Mrs. Maddy asked to see the magazine in which I had first seen pictures of the camp, so I gave it to her. Although the magazine was dated 1945, Dr. Maddy said that the photos were taken a good five years before that, and neither he nor the publicity manager had the remotest idea how the British press had got hold of them.

By the last week-end of camp the camp hotel, which normally houses professors and their families, was full of parents fetching their children home, and life became one rush of final concerts and plays.

I saw a performance of "A Midsummer Night's Dream," and heard a recital by harp and organ students, in which at one point eight elementary harpists played together ; three of them were playing the tune, three the underneath parts, and the other two a quiet glissando accompaniment. Where in England would one find eight harps in the same place ? One harp soloist cannot have been more than eight years old, and as her harp was nearly twice as tall as she was, she had to arrange her pedals before climbing on to her high stool to play ! But play she could.

On the Sunday morning there was an interdenominational service, with hymns accompanied by a brass band, and then a meeting at which awards were made to outstanding campers. In the evening the final concert took place in the Interlochen Bowl, and nearly everybody took part—I don't know how many played in the orchestra, but there were twelve double basses ! I had been told that I might be able, if I borrowed a camp uniform, to smuggle myself and my flute into the orchestra without anyone noticing, but I decided not to try this, as I wanted to see and hear the full effect from the front.

The last item, which is evidently as much of an institution as the "Fantasia on British Sea Songs" at the last Prom, was Liszt's "Les Préludes," which was performed by orchestra, wordless choir and modern dancers. By the end of this many of the girl campers were in tears, and camp was over for another year.

I was asked whether I intended ever to go back to Interlochen. I replied that I thought it unlikely, because if I ever have the good luck to go to America again I shall want to see other parts of it. But I can imagine few more congenial ways of spending a summer than in that musicians' paradise among the pine-trees of Michigan.

NOTES ON CONCERT PROMOTION

By DAVID TUCKER

MUSIC shares with drama the distinction from all the other arts of being dependent on performance. A painting or a novel can be appreciated direct from the creator, or to be more accurate, through the impersonal mediums of paper and ink, canvas and paint ; but music needs human re-creation. Thus there exists as a fundamental attribute of the art of music what is known in commerce as the "middleman." Exactly as in trade this has its virtues and vices, but whereas in trade it can, and in many cases should, be obviated, in music it is inescapable, but is, at the same time, the factor which ensures that the art will always, literally, "live"—sometimes, admittedly, badly, but badness as well as goodness is part of life, and it is surely an error to divorce art and life, even assuming it were possible. Thus, at the outset, for the appreciation of music man is faced with the problem of performance. Not being either an historian or a musicologist, I will mention only briefly the development of the three main systems of performance through the ages.

In the first place, the artist was dependent on the Church. Here, frequency, and to a certain extent standard of performance was ensured, but art is not only sacred, and the obvious and inevitable need for some outlet for the secular led musicians to seek other channels. The patronage system which succeeded that of the Church and guided the "stream of music" (to use the title of Mr. R. A. Leonard's book) was, with its far greater musical freedom, much more successful, and during its dominance there

was created a truly magnificent period of music. Also, as an important corollary of this relative emancipation, came the development of musical instruments, leading to the establishment of the Orchestra, and this in turn increased the number of musicians necessary for adequate performance. But just as the Church control was from its inception doomed, so the patronage system was fated to be replaced, albeit for differing reasons. This time it was less by the actions and requirements of music and musicians themselves than by the growth of liberal ideas on equality and the resultant slow decline of vast wealth and power vested in individuals. Thus followed the system of concert promotion which is still used, and which I will call "commercial."

The above classifications are simplified and the transition from one system to another was gradual. But they indicate the perhaps unconscious search for the most efficient and all-embracing method by which society can appreciate and develop its own art of music. Because of economic conditions (and also because it is probably the best, though far from ideal, method yet devised) the commercial system is unlikely to be effectively superseded, and therefore it might be profitable to study its problems and inadequacies, bearing constantly in mind that the object is to spread the joy of music.

At the outset there is the problem of the ever-increasing audience, both actual and potential. It was not so very long ago that in education the teaching of music was an "extra" in the school curriculum, which had to be specifically requested and, worse, paid for. But nowadays it is becoming generally accepted that the training and guiding of the emotions by the use of music (and the other arts) is as desirable and necessary as that of the brain and body. This linking of music with all the other scholastic pursuits has vastly increased the audience, and in my opinion it was this quite as much as the mood of "escapism" that caused the tremendous audiences for music during the last war. There can be no doubt that there now exists, as never before, the opportunity for music to occupy its rightfully important position in society.

The besetting sin of the commercial dissemination of music is finance. For the system to function at all it must make money, and thus is caused the fantastic and tragic situation that music is treated as a commodity to be purchased like clothes or cigarettes. Whilst there are notable exceptions in such bodies as the Arts Council, which give strictly limited financial support and assistance, it remains true that the profit motive is the first consideration, and the difficulties of the Bournemouth Municipal and London Philharmonic Orchestras and more recently the Carl Rosa Opera Company are good examples of this basic fault in music making to-day. This financial preoccupation is the direct cause of another problem—that of popular appeal. Far too many sins are performed in the name of box-office. It is even claimed by concert promoters that a certain work (usually modern and/or unfamiliar) be it ever so short, would "empty the hall," and is therefore left out of the programme. Thus is it possible to refute the assertion (perennially made by concert planners, and defenders of "popular" films) that the public is getting what it wants, for many organisers learn by what they consider the mistakes of their colleagues and never take any risks, merely sticking to the hackneyed road of financial certainty. And under the present system, who can blame them?

But hackneyed programmes are not as lamentable as the prevalent treatment of music purely as an entertainment and, worse still, a luxury. It is strange that so many people are in agreement with the provision of

(free) libraries and (free) Art Galleries while rarely questioning the financial cost (and they must cost something for upkeep), and yet object to risking money on the provision of music. This has been seen all too clearly during the recent discussions on the Bournemouth Municipal Orchestra. Unfortunately every step taken in the direction of ameliorating this attitude is retarded by the regular rises in the cost of living.

The only practicable alternative to commercial sponsoring of music would be some form of organisation and control by either local or national authorities. There is much to recommend in this, particularly as it would ensure security for musicians, both creative and executant, a vital factor all too often ignored or only half accepted ; and also it would be possible to maintain regular performances of *all* the great music. But the danger lies in the unavoidable giving of unchecked omnipotence to those in control ; and how dangerous this is can be seen by the reports of the position of music, and composition in particular, in Soviet Russia. This statement immediately begs the question as to the purpose of music, but that is outside the scope of this article ; suffice to say that surely for music to flourish and develop and remain a living art it must have unlimited and uncensored freedom. Only by hearing every type and form of music is it possible to exert and cultivate the invaluable power of discrimination.

The final answer, enabling society to enjoy fully the fruits of its magnificent tree of arts, is, as ideally in the organisation of society itself, a benevolent and infinitely enlightened dictatorship, but although man accepts and enjoys such in his religions, he rarely will either in politics or art (I speak primarily of this country). Thus we are left as the least of the evils our present commercial propagation of art.

The faults in the system all stem from the accepted root, money. But a scheme was started in a London suburb about six years ago which has been successful in minimising the faults to a considerable degree. Like success itself it is basically simple.

The concerts are arranged in series and the tickets are sold on that basis. Say, for example, there is to be a series of five and the proposed hall seats 1000 people. The seats are then sold at 10/- and 5/- per series (400 at the former and 600 at the latter price). At an estimate of selling three-quarters of the tickets, the revenue would be £300. This is spent roughly as follows : £50 for hire of hall and advertising, etc. (as the concerts are in series this automatically reduces the cost), £100 for an artist with " box-office " appeal and an international reputation, £50 each for two artists of relatively national appeal, and completing the five concerts, £25 each for two little or unknown artists. This example is very approximate, but should serve to illustrate the principle used. It will be seen that the scheme has the twin advantage of providing cheap concerts (2/- or 1/- per concert in the above example) and giving newcomers to the platform unrivalled opportunities for they are virtually assured of the audience numerically hitherto only enjoyed by celebrities. That this latter advantage is of inestimable value is, to anyone connected with music, obvious.

This scheme has proved successful financially (the touchstone of success, regrettably) and musically, and in extension of it, its organizers are now taking great music and great artists to places and persons hitherto unvisited. Would it seem to contain some of the answers inherent in the problems in commercial music-making ?

We cannot afford, particularly in the present materialist and fearful state of the world, to allow music, or any art, to be crushed to death by money-bags.

NINE DAYS WONDER

By KATHLEEN COOPER

TO many Collegians, Malta is familiar ground as a result of tours for the Associated Board, and other sorts of musical visits, but for me it was my first trip, and a great thrill to be asked by the Maltese Government to do some concerts and broadcasts for them. This was literally a "flying visit," as I went and returned by air, gave three recitals, one lecture-recital, and three broadcast-recitals in nine days, filling in the spare moments with visits to places of interest, sherry parties and lunches, etc., which these amazingly hospitable people lavished on me. One's impressions during a visit of this sort are of necessity unconnected and superficial in a sense, although colourful and quite unforgettable, and the whole of the time for me was a crescendo of pleasurable experience.

To see the speck that Malta makes on the map in the Mediterranean gives no clue to its real size, its unique colour (the rock which is its structure is of a pale salmon pink, and seen against a sky of incredibly intense blue, is quite lovely), and the vitality of its life, with so many varied activities.

My mind still holds the picture of the colourful pageant I saw on arrival. Driving from the air-port through Valletta we passed happy and gaily dressed crowds taking their evening walk. Occasionally the brown habit of a Franciscan Friar blended with the colourful dresses, or a group of young Seminarians in their black soutanes passed on their way back from the University. In May one gained quite an impression of greenness, as the grass in the attractively planned public gardens was still fresh, and there were a number of flowers. (Incidentally, when on the following Sunday I was taken for a drive round the island and to a bathing beach, I was impressed by the variety and the number of wild flowers to be seen—I was told that in a month they would be dried up, but would revive the following spring).

Leaving Valletta to take the road to Sliema where I was to stay, a more general view of the island could be seen, and I was surprised at the generally Eastern aspect of everything. Later, when I visited some of the villages, this was confirmed, as all buildings are of the pink rock, and all roads bordered with high walls on account of the intense summer heat. One of the most fascinating and one of the most ancient places on the island is Mdina, or Medina, full of old houses built on either side of narrow streets, reminding one of the older streets of Florence. Another, the walled city of Rabat, which once had a deep moat all round it, contains an ancient and most interesting Cathedral. As the island is not mountainous, but more or less hilly, all landmarks stand out, and one is conscious of two civilisations—the really ancient, and the intensely modern, the former with its walled cities and its old buildings, the latter with its big landmarks, such as the new military hospital, the imposing Phoenicia Hotel, and the ships in Valletta Harbour and Sliema creek (the latter a lovely and fascinating sight).

There is no early evening—only later afternoon, with sunlight still strong, and then suddenly night. Another strange thing to me but which will be no news to those who have visited the Mediterranean, is that there are no tides. In a way one misses them, and the rhythm of the ebb and flow of the waves, but the deep blue of the water is a source of continual enjoyment.

Malta's history can be imbibed almost visually, and its various stages traced from the famous St. Paul's Island, the spot where according to tradition St. Paul landed after his shipwreck, called, in the Acts of the

Apostles, Melita, in which book is also mentioned the kindness, quite out of the ordinary, of the people—a characteristic they have retained until to-day.

The coming of the Knights of Malta and their building and development of the Island is visualised in their famous Auberges of the eight languages and the majestic Palace of the Grand Masters, to mention two of the more lasting achievements.

To-day our own part in Malta's history is shown in the fact that the Palace of the Grand Masters is now the residence of the Governor of Malta, and some of the Auberges, at any rate, house various departments of the War Office or other administrative bodies. Other interesting modern developments are the numbers of Arterial Wells sunk all over the island, their shafts striking landmarks in the countryside. Malta is very proud, too, of its really ancient memorials, in one case a cave showing remains of pre-human habitation and two other wonderful examples of pre-Christian temples—one containing interesting and significant scroll work in stone. Malta has stood several sieges and endured, and although it is sad to see so much damage from the last war, building is going ahead with apparent zest and speed. The opera house, once a fine building, is alas still a complete wreck, and I did not know whether to be flattered or not that the sole adornment of its one remaining wall was an enormous poster with my name announcing my recital at the Knights Hall. Mention of this hall reminds me that it is time I said something of music and Malta, which was my reason for being there.

Malta is at the moment most desirous of culture of all sorts and particularly of high standards in all forms of art. I understand that music is a great interest among the young Maltese, but that they have the modern menace of "speeding," and interpretation and musicality are secondary considerations. They make a knowledgeable and keen audience, however, and I found at both my recital and lecture-recital at Knights Hall the same "awareness" of listening that denotes appreciation and understanding and is of great help to the performer. To play in the Knights Hall is quite a thrilling experience. It was once the hospital of the Knights, where they waited on and nursed in person all the sick, and one can still see the alcoves which formed the cubicles for each individual patient. It makes a good concert hall, although rather long and narrow. It is supposed to be the longest in Europe.

The re-diffusion offices in Valletta are modern, and broadcasting was a delightful interlude, thanks to the courtesy and kindness of all concerned. I did three recitals with illustrated talks, and it was amusing to do it in the morning, and sit back and listen in the evening to oneself. My friends always tell me that they get a shock when they hear their own voices. Mine rather startles me—it sounds so much better than I expect it to be ! !

Of my other concerts, one was for the Union Club, Sliema, where I had a most warm English audience. This is a great social centre, and a most delightful club, and I was impressed with the thought of how many famous Englishmen and women who have made history must have dined, danced (and possibly drunk) there. Although I was scheduled to do a concert for the Army this was cancelled, owing, I fear, to lack of response, the two chief reasons being (a) that they had to pay an admission fee, and (b) that Frankie Howerd had been the week before and they had paid to hear him ! I could hardly hope to compete.

My last concert and one of the happiest was at Manoel Island, the Naval Headquarters. A most musical audience, lovely piano, and a feeling that one could go on and give pleasure as long as one wanted. It

was so late when it finished that we were starving, and eventually, having scoured Malta for food, we found a restaurant where we ate a gargantuan supper about midnight. Since my return I have often had a nostalgic memory of that meal.

One cannot be in Malta long without seeing or hearing the names of Lord and Lady Strickland, and of realising all that the family has done for Malta, and lunch at the Villa Parisio, their lovely house, and above all their paradise of a garden, is a high-light in the still brilliant pictures in my mind. This garden (or rather gardens) is made in the Eastern fashion—a series of small squares with a door opening to the next. Here for the first time in my life, I saw oranges growing, bougainvillea, varieties of passion flower—and an English touch in rows and rows of sweet peas. The present representative of the family, The Hon. Mabel Strickland, is largely responsible, I believe, for the revival of weaving in Malta, of which one sees some colourful specimens—shown with the famous Maltese lace.

When the time came to leave Malta, I felt real regret; one can and does make friends with these delightful people so quickly. I found a great admiration for the R.C.M. and R.A.M., and real affection for one or two professors (it would be invidious to mention names) who have done much to further good piano playing there.

After a blissful few days in Rome, where I broke my journey on the return flight, and where I was fortunate enough to have an audience with the Holy Father, came a magnificent non-stop flight from Rome to London during which we flew alongside the whole range of the Alps. It was a breath-taking experience and a fitting climax to this joyous adventure.

THE HADDO HOUSE CHORAL SOCIETY

Music Making in a North-East Scottish Farming Community

By JUNE GORDON

IN 1944 when my husband was serving abroad, his uncle, to preserve, if possible, continuity, avoid death duties, and with great faith in the future, made over the family property to him—an Adam house surrounded by excellent farmland twenty miles north of Aberdeen, in the very heart of rural countryside, and possessing a large hall built as a community centre, made of wood, and eminently suitable for a small concert hall. This came as a great surprise—or even shock—but my husband rallied quickly, and his first letter home was full of plans, the chief being that at the end of the war he wished to form a choral society. And so in the late autumn of 1945 we began.

The first meeting was attended by about forty persons whose ages ranged from eight to seventy. The first concert, from which the same husband stood aloof in a lordly manner, consisted of Christmas carols, and was surprisingly well attended, although why the audience ever came back for more remains a mystery! He deigned to join us for the second concert, an Easter offering on similar lines, and supplied one of the three basses.

Christmas carols—comparatively rare in the north-east of Scotland now became an annual fixture and were broadcast on Christmas Eve in 1949. Gradually new ones by such composers as Britten, Howells, etc., were added to the perennial favourites. Light opera in the shape of Gilbert and Sullivan was attempted in 1947—*Trial by Jury*—and for this

we suggested costumes from London, and my English honour was very much at stake when they arrived just one hour before the dress rehearsal.

In 1948 we decided to do our first oratorio : needless to say *Messiah*. At the merest whisper of this half of the choir left saying they could not possibly manage to learn it and we were reduced to approximately twenty voices, but day by day more valiant souls arrived until we numbered eighty in all. The performance finally took place on Sunday, May 2, and Elsie Suddaby, Mary Jarred, Eric Greene and Norman Walker, very kindly braved the elements, (snow in actuality !) an unknown and ignorant conductor, female to boot, and a mixed bag of a choir of about a hundred voices. This concert was, entirely due to the efforts and prestige of the soloists, a wonderful success, despite the heating boiler over-boiling at the finish of the "Pastoral" Symphony, making a thunderous noise like a sack of coals being dragged upstairs. In 1949 the fare was again light opera, this time *The Gondoliers*, the producer in this case being a former headmaster of Harrow, the conductor's father, who had now retired to the north to live. In 1950 came the *St. Matthew Passion*—and for this we were joined by the neighbouring choral society of Turriff who learnt *Coro II* on their own and came to joint rehearsals five weeks before, their own conductor very self-effacingly playing the organ (a Hammond, brought up as personal luggage from London by the chairman of the Bach Choir !) and leaving the rostrum to the female. The soloists were Elsie Suddaby, Mary Jarred, Eric Greene, Gordon Clinton, William Parsons, Leon Goossens, John Francis and a section of the Scottish Orchestra and for this the leading Scottish papers sent their music critics. This was repeated the following year with the addition of William Herbert, and Norman Walker replacing William Parsons, and Gareth Morris, John Francis. This followed a production of *Pirates of Penzance*—a truly mixed year. This season the programme was a repeat of *Messiah* with Joan Alexander, Anne Wood, William Herbert and our own bass, James Kelman. Verdi's *Requiem* followed a production of Shakespeare's *Midsummer Night's Dream*, the soloists being Laelia Finneberg, Gladys Ripley, Richard Lewis and Norman Walker. The orchestra this time consisted largely of local semi-professionals collected in Aberdeen and rehearsed by the city music organiser. They were stiffened by such eminent artists as Archie Camden, Terence McDonagh, Edward Walker, Sydney Fell, Bernard Brown and others from the London Symphony and Royal Philharmonic Orchestras, all of whom were invaluable and made it in every way a memorable concert. Not only was this reported in the Scottish press, but Mr. Frank Howes travelled north on behalf of *The Times*. Here great prejudice was encountered—Latin being the chief stumbling block, but those who saw it through were well compensated for their labours in the sheer excitement of singing for the first time with a complete orchestra. Here again we were joined by the Turriff choral society and the only crisis was in the finding of a player for the big drum until finally the British Council supplied the necessary.

This bare catalogue of events is only half the story—it is really a community effort by a scattered rural population from farm and cottage, mansion and shop. One third can read staff, one third sol-fa and one third nothing at all—but the keenness is terrific. They think nothing of travelling twenty-five miles to practices, and of endlessly supporting bridge drives, dances, etc., to raise funds to perform a big concert. It is now supported by a grant from the County Council, a very small one from the Arts Council, and £150 of income comes from 10/- subscribers called "Friends of Haddo" who receive priority booking as their sole recompense. The

audience is wide-spread and varies with each concert, but the aim and object is to try and bring them the very best artists, whom they would not otherwise have an opportunity of hearing. The great artists supply the stimulant to the choir and enable them to sing better than even they thought possible—and in six years they have gradually reached a standard and a critical faculty they did not possess before. The house itself, which has been likened to Glyndebourne, has a quality which is rooted in antiquity and inspires something indefinable in both performers and audience. To the Sassenach who possibly thinks Scottish music begins and ends in Edinburgh, it is perhaps surprising to realise that there is an interest in anything other than bagpipes further north, but let it suffice to say that in Aberdeen alone there are three choral societies and an equal number of amateur orchestras (which is perhaps overdoing it!). Interest is very keen and criticism very lively, and perhaps best of all is to hear whistled and hummed in the corners of the countryside fragments of Bach mixed with scraps of Verdi and Sullivan—a Christmas carol or two and a highland melody.

THE DIRECTOR'S RETIREMENT

To express appreciation of Sir George Dyson's work for the College during the last fifteen years, it has been decided to make him a presentation on his retirement. Would all those wishing to contribute please send their donations to the Hon. Secretary, R.C.M. Union Office (marked "Director's Presentation Fund"), before the end of March, 1953.

R.C.M. UNION

It is surely true that most of us are sorry when the summer term comes to an end, and this is not only because another "At Home" is over.

These occasions generally entail a good deal of planning but in spite of last-minute "crises" of one sort and another which may harass and perplex those responsible, the evening itself brings its reward of fun and good fellowship. This year it happened on Friday, June 20, and once again the concert hall was well filled with about 500 members and their guests. After refreshments we adjourned to the Parry opera theatre, where the programme was opened by one of our young experts on the violin, the New Zealander, Mr. Alan Loveday. His sparkingly brilliant playing was much enjoyed and he was well supported by his bride, Miss Ruth Stanfield, who accompanied him on the piano. After this, Mr. Angus Morrison treated us to some very fine piano playing of Liszt and Ravel, which was most inspiring.

As this was the last appearance of Sir George Dyson as President of the Union (at an "At Home") prior to his retirement at the end of the year, it was hoped that he would have taken part in the programme: failing this, however, the Honorary Secretary drew attention to the fact that he was leaving, and asked everyone present to join in expressing their appreciation of Sir George's constant interest in the Union, by a round of applause.

The second part of the programme consisted of three items—a delightful mime given by four of the present students, a humorous monologue, devised and spoken by Miss Vivienne Chatterton, whom we had not seen at College for some years and were particularly glad to welcome among us, and finally a brilliant and lively performance of an opera buffa by Menotti, in which Miss Elizabeth Boyd, Mr. Eric Shilling and Mr. Antony Hopkins took part. The burlesque synopsis and introduction by Mr. Hopkins greatly added to the fun of it.

To all these kind friends and, as usual, to the members of the College staff who give such able and willing co-operation at these parties, we extend our very warmest thanks.

To all who wish to purchase colours, there is a good supply of ties, badges, scarves, blazers, etc.

PHYLLIS CAREY FOSTER,
Hon. Sec.

THE R.C.M. UNION "AT HOME"

PROGRAMME

VIOLIN SOLOS	...	(a) Praeludium and Allegro	...	...	Pugnani-Kreisler
	...	(b) Variations on a theme by Corelli	...	...	Tartini-Kreisler
	...	(c) Lotus Land	...	...	Cyril Scott
	...	(d) La Capricieuse	...	...	Elgar

ALAN LOVEDAY

At the Piano : RUTH STANFIELD

PIANO SOLOS	...	(a) Au lac de Wallenstadt	)	...	...	...	Liszt
	...	(b) Valse oubliée	...	...	...	...
	...	(c) Alborada del gracioso	...	...	...	...	Ravel

ANGUS MORRISON

THE ELOPEMENT—a Mime	...	...	...	...	...	by Margaret Rubel
						<i>Music by Johann Strauss</i>

The young girl	...	...	...	...	...	EILEEN PRICE
Her mother	...	...	...	...	...	SHIRLEY AUSTIN-TURLE
The young suitor (<i>daughter's choice</i>)	...	...	...	...	...	DAVID WARD
The rich old suitor (<i>mother's choice</i>)	...	...	...	...	...	KENNETH MCKILLAR

At the Piano : BARBARA BAKER

VIVIENNE CHATTERTON

as "MRS. MOUNTFORD" of "MRS. DALE'S DIARY"

on

"Selecting the Programme for the Village Coronation Music Festival"

THE TELEPHONE (or l'Amour à Trois) ... Words and Music by Gian-Carlo Menotti

OPERA BUFFA IN ONE ACT

Lucy	...	...	...	...	...	...	ELIZABETH BOYD
Ben	...	...	...	...	...	...	ERIC SHILLING

The scene is Lucy's apartment.

At the Piano : ANTONY HOPKINS

The Union "At Home" is, and has always been, a most friendly and congested gathering of past and present students which gladdens the hearts and refreshes the memories of all those present. In addition, this occasion had a special significance in that it seemed likely to be the last under the presidency of Sir George Dyson. Most suitably, it proved an extraordinarily successful and happy evening from first to last—even the refreshments, a quite important consideration, seemed better than usual. Thus, better than usually refreshed, we descended to the opera theatre in lively anticipation.

Alan Loveday began the first of the two traditional halves of the programme by playing us four varied and exacting solos, accompanied discreetly by his wife, Ruth Stanfield. Together with the Perpetuum Mobile, which he played as a rapturously demanded encore, this made an excellent start. He played with complete mastery. There is an ease and naturalness about his playing which defies difficulties. His is an art which conceals art; and his success has earned him the high esteem in which, he must certainly have felt, we hold him.

Angus Morrison completed this more serious half by playing some Liszt and Ravel, with Debussy's beautiful "Claire de lune" as an encore, throughout which he displayed those qualities which have kept him in the fore-front of English pianists over many years. His is an integrity and sincerity of approach, an intellectuality, which has always made a genuine appeal to the more discriminating. We had for some years hoped to find him disengaged on this annual occasion and it was fortunate and fitting that this year we should have succeeded; for he is of that generation who were College students when Sir George was a professor here, and who were themselves professors when he returned to us as Director.

During the short interval which now occurred, Phyllis Carey-Foster addressed to the packed audience a few heart-felt words concerning our President's imminent departure. The sympathetic applause which followed was quelled, and any melancholy quickly dispersed, by Sir George making it quite clear, in a few brief, cheerful sentences, that this would be by no means his last appearance amongst us, if he could help it.

We all, indeed, sincerely hope that for many years to come the Union "At Home" will be graced not only by his presence but by that also of Lady Dyson.

Then came what is commonly termed "the funny part" of the entertainment, which has on past occasions taken various forms. Last year we had called upon no less than three dozen people and more, who produced between them a multitude of mainly brief turns. No less than twenty students, eight professors, and about the same number of past-students and associates of the College were engaged. This year—and it is good that these things should not become stereotyped—the burden of the second half was borne by nine persons only, mainly seasoned professional artists. Let it be said at once that the result was eminently satisfying, consisting, as it did, of three items only, but each polished, each in itself first-class.

To begin with we had another of those excellent mimes, which that mistress of the art, Margaret Rubel, evolves so amusingly. It was very well realised by four distinguished members of the opera class and an eleventh-hour substitute pianist, to whom we owe special thanks. Next we had an enthralling talk, filled with humour and lively observation of humanity, from Vivienne Chatterton, whose gifts are such and so universally well-known that one need only say she was at the top of her form, looking as imposing and charming as ever. Finally we were treated to a sterling performance of Menotti's "The Telephone", a performance which bore not only the stamp of experience, exemplified by Elizabeth Boyd and Eric Shilling, but that of no less than genius on the part of Antony Hopkins, whose humorously nonchalant yet piercingly clever introductory talk to the opera buffa, prior to his plunging below and becoming an orchestra incarnate, remains, for me at any rate, the high light of the whole evening.

EDWIN BENBOW.

THE ROYAL COLLEGIAN IN LONDON

The amount of contemporary music performed appears to increase each term, as do the number of committees and clubs devoted to its promotion. At concerts of the Society for the Promotion of New Music, Francis Baine's *Serenade for Oboe* (played by Joy Boughton) and *Strings* was given on April 1, in which concert Neville Marriner and Ruth Stanfield took part. On May 6 Suzanne Rozsa and Stephen Trier took part in a concert which included Malcolm Arnold's violin and piano sonata, and on June 3 Elizabeth Maconchy's violin and piano sonata was played, and a *Fantasy for piano* by David Gow. At the London Contemporary Music Centre the first public London performance of a sextet for woodwind by John Addison was given on March 28: the woodwind was predominantly Collegian, including Edward Walker, John Barnett, John Warrack, Frederick Thurston, Stephen Trier, and William Waterhouse. A string trio by Imogen Holst and a Duo for violin and cello by Louis Hamilton were played on Feb. 26, and Racine Fricker's *Concertante for three pianos and strings* was given its first London performance on March 25. Alan Loveday played in that concert. On April 8 Tippett's second string quartet was given and Angus Morrison played Lambert's piano sonata. A *Nocturne* by Elizabeth Maconchy and a cello concerto by Bernard Stevens were both given their first London performance on May 13, and Stanley Bate's *Sinfonietta No. 2* was in the same programme. On May 16 Alan Loveday and Neville Marriner gave the first performance of Ronald Tremain's theme and variations for two violins. Leonard Salzedo's string trio was played on July 1. Colin Horsley gave a recital of Lennox Berkeley's music on Feb. 29 at the International Music Association Club. Racine Fricker's *Impromptus for piano* had their world première at the Society for Twentieth Century Music on April 7: Trefor Jones and Frederick Thurston performed at this concert, which included "The Curlew" by Warlock. Thorsteinn Hannesson sang *Four Songs of William Blake*, by James Butt, at Morley College on June 8.

The Mercury Theatre presented another series of concerts of contemporary music. Among first performances were a string quartet by Malcolm Lipkin; a trio for oboe, clarinet and bassoon by John Addison; a *Divertimento for flute, oboe and clarinet* by Malcolm Arnold; a sonatina for piano by Maxwell Ward; and *Music for cello and piano* by Thomas Rajna. Other works played were three *Nocturnes* by Louis Hamilton and a sonatina by Malcolm Arnold, both for clarinet and piano; a suite for solo cello, "Homage to J. S. Bach," by Adrian Cruft; "Lachrymae" by Britten; a *Terzetto* of Holst; and songs by Vaughan Williams, R. W. Wood and Anthony Hopkins. Playing all those works were the Melos Ensemble (including Gervase de Peyer, Cecil Aronowitz, Peter Graeme, Brian Pollard, Cyril Preedy and Thomas Rajna).

At the Wigmore Hall Helen Perkin gave a recital on March 31, including three pieces by John Ireland. Concerts were given by the Tudor Singers, conductor Harry Stubbs, on May 16, and by the Golden Age Singers, among whom are Eileen McLoughlin and Gordon Clinton, on June 18. The Aleph Quartet performed on June 19, and the Ansermier Quartet played music by David Gow on April 4, which included his string

quartet No. 8, and a Serenade for string quartet. Silvia Beamish took part in a recital at the I.M.A. club on June 26. Eileen Price, Mary Farleigh and Felicity Cozens performed Bach at a recital in Hay Hall on May 21. At the South Place Sunday Concerts the Aleph Quartet played on April 27. The Hampstead Choral Society presented the B minor Mass on March 11 in which Silvia Beamish sang, Barbara Hall played the harpsichord, and Ralph Downes the organ. The Croydon Chamber Orchestra, conductor Blanche Mundlak, played in their local St. Peter's Hall on June 4. The Harvey Phillips Orchestra played Dyson's Concerto de Camera and Warlock's Capriol Suite at the R.C.M. on June 10.

At the Royal Albert Hall Sir Adrian Boult conducted the B.B.C. Choral Society in the St. John Passion on April 9. Elsie Morrison and William Parsons sang in this performance. Sir Adrian, on April 17, and Walter Goehr, on April 20, conducted the L.P.O. Sir Malcolm Sargent conducted the Royal Choral Society's "Messiah" on April 11, and the B.B.C. Symphony Orchestra on April 30. The United Hospitals Festival Choir appeared on May 29 conducted by Colin Ratcliffe, and with Gordon Clinton as soloist. John Hollingsworth conducted the L.S.O. on May 28. Denis Noble sang in "Belshazzar's Feast," performed by the Bach Choir under their conductor Dr. Reginald Jacques, on June 10.

Sir Adrian Boult conducted the L.P.O. on March 25, April 16, June 2, 7 and 25. The L.S.O. was conducted on March 23 by Anthony Collins, and on April 13 by George Weldon, who conducted the Philharmonic Orchestra on March 27. Sir Malcolm Sargent conducted this orchestra on March 16 and April 2, and the B.B.C. Symphony Orchestra on May 28 in a performance of Britten's "Spring Symphony" at which Elsie Morrison sang. Margaret Ritchie sang in Mahler's second symphony on April 9, and in Beethoven's Ninth on April 26. Norman del Mar conducted the R.P.O. on March 5 and 15. Frederick Thurston and Archie Camden joined the Amadeus Quartet on April 1. Frederick Thurston played Louis Hamilton's clarinet concerto on April 23 at a Royal Philharmonic concert. Walter Goehr conducted the Morley College Choir on March 14. George Malcolm, Denis Vaughan and Boris Ord took part in a Bach programme on May 20. Colin Horsley and Ivor Newton played on April 5, in a memorial concert to Nicolas Medtner.

Richard Latham conducted a performance of Bach's St. John Passion at St. Paul's Church, Knightsbridge, on April 5, at which the soloists included June Wilson and Margaret Bissett, the organ was played by John Birch, and the orchestra was led by Ralph Nicholson.

THE ROYAL COLLEGIAN ABROAD

The Editor is very grateful to all those people who have sent an account of their recent activities for this number of the Magazine, but hopes to receive even more information for the next number. Please may it arrive not later than November 30, 1952. (Please note early closing date.)

Valerie Ball, athlete as well as musician, recently broke the world record for the 880 yards flat race event at the International meeting at the White City. Her time was 2m. 14.5 s.

Hugh Bean has won the Boise scholarship for travel and study abroad.

F. Bellinger, director of music at Trent College, conducted a special centenary performance of Stanford's "Songs of the Fleet," with John Frost as baritone soloist, in the College concert on June 20. The programme also included Parry's "Lady Radnor's Suite," and the timpanist of the evening was G. W. Thomson.

Margaret Bissett was among the soloists in a performance of Bach's B minor Mass at Christ Church, Tunbridge Wells, on April 2, and on May 10 took part in a concert of English music at Uxbridge at which the orchestra was comprised of R.C.M. students, and the programme included, besides Elgar's "Music Makers," works by Parry, Stanford, and Dyson.

Kathleen Cooper's engagements in Malta included a recital in Knights Hall on May 3, a broadcast on May 5, a lecture-recital on Beethoven in Knights Hall on May 6, a recital at the Union Club, Sliema, on May 7, and a morning broadcast and an evening recital at Navy-Manoel Island on May 8.

Norman Demuth accepted an invitation to be a member of the Jury at the annual "concours" at the Paris Conservatoire for the second year in succession.

Iris Lemare conducted her string orchestra in concerts at the University of Leeds on March 5, at the Town Hall, Kendal, on March 6, for the Bradford Music Club on March 11, and at the Central Hall, Scarborough, on March 12. Works by John Ireland and Vaughan Williams have been included in her programmes.

Frank Merrick gave a recital in the English Church at Copenhagen on July 29; in a "Variations and Fugue" for two pianos in this programme he was joined by the

composer, T. H. Croxall, also a Collegian. On August 3 and 5 he gave recitals in the Coliseum Kinema, Oslo, at which his audiences of 1500 persons were made up of visitors from 31 countries to the Esperanto Congress.

Ralph Nicholson's programme with his Croydon Youth Orchestra on July 22 included a Passacaglia by Gordon Jacob; the oboe soloist in this concert was Maurice Checker. The orchestra came first in the Open Amateur Orchestral Class in the Wembley Festival in April, and was awarded the L.P.O. Challenge Cup.

Jean Norris has formed the "35" Musical Society at her home at 35 Bedford Gardens, Kensington, W.8, to offer musicians the opportunity of hearing artists in informal surroundings. A new or contemporary work is included alongside the classics in each programme, and Collegians taking part have included Jean Norris, Joan Davies, Meriel St. Clair and Harvey Phillips (who played a cello sonata by his wife, Pamela Harrison).

Jasper Rooper, who has been working as a part-time music lecturer and tutor for the Oxford University Extra-Mural Delegacy for the last four years, has been appointed Staff Music Lecturer to the Delegacy.

Noel Taylor, since being invalided out of the R.A.F. this year, has had to give up cello playing (he was first cellist in the Vancouver Symphony Orchestra, second cellist in the L.P.O., and also a member of the Covent Garden Opera Orchestra), and has now opened a recording studio (the Merling Sound Recording Studio) at Lansdowne House, Lansdowne Road, Holland Park, W.11. The studio has a Steinway piano, and special reduced rates are offered to students.

Frederick Thurston was awarded the C.B.E. in the Queen's Birthday Honours.

BIRTHS

COULLING. On August 14, 1952, to Rosemary* (née Pfaendler) and John Coulling, a daughter, Nina Francesca.

ROY. On July 17, 1952, to Vivien* (née Nicholson) and Jim Roy, a son, Stuart Macgregor.

MARRIAGES

VON BROEMSEN - GAYNOR.* On April 24, 1952, at the Roman Catholic Cathedral, Salisbury, S. Rhodesia, Robert Von Broemsen to Anne Gaynor.

CUBITT - JAMES.* On May 31, 1952, at Holy Trinity Church, Sloane Street, S.W., Michael Carman Cubitt to Peggy James.

ELIMINI* - MOORE.* On February 16, 1952, Peter Element to Hazel Moore.

JACKSON - THOMPSON.* On May 10, 1952, at St. James's Church, Gerrards Cross, Colin Jackson to Ida Thompson.

LAYCOCK* - JAMSON.* On July 19, 1952, at St. Gregory's Church, Cheltenham, Geoffrey Newton Stephen Laycock to Audrey Eileen Jamson.

MYDLARZ - ONLEY.* On April 19, 1952, at Kingston, Surrey, Stefan Mydlarz to Irene Onley (née Crowther), widow of F/Lt. Ronald C. Onley, R.A.F.V.R.

YARKOVLEFF - GORDON STEWART.* On March 29, 1952, at Crown Court Church of Scotland, Covent Garden, London, W.C.2, Pierre Yarkovleff of Paris, France, to Phyllis Gordon-Stewart of Wellington, New Zealand.

* Denotes Collegian.

R.C.M. STUDENTS' ASSOCIATION ACTIVITIES

An account of the year's activities will appear in the next number of the magazine.

MR. HARE'S PRESENTATION FUND

Mr. John Hare is leaving College at the end of this term after fifty-one year's devoted service under three Directors. Would those of his many friends who wish to contribute to his parting present please send their donations to the Hon. Secretary, R.C.M. Union Office (marked "Mr. Hare's Presentation Fund") before the end of March, 1953.

MUSICAL QUIZ

A book-taken for 10s. 6d. has been sent to Dr. Douglas Fox, who scored 68 marks out of a possible 75. The runners-up were Mrs. Stansfield Prior with 58, and Eve Howes and Daphne Jackson with 51 each

ANSWERS

1. (a) Susanna's Secret, La Serva Padrona; (b) Fidelio, Il Prigioniero (Dallapiccola); (c) The Girl of the Golden West; (d) The Flying Dutchman; (e) Les Pêcheurs des perles; (f) Otello; (g) Cavalleria Rusticana, I Vespri Siciliani, Robert le

- Diable ; (h) Turandot ; (i) Madam Butterfly ; (k) Emilia di Liverpool (Donizetti) ; (l) Marta ; (m) Un Ballo in Maschera ; (n) Elektra ; (o) Cenerentola ; (p) Billy Budd, H.M.S. Pinafore.
2. (a) Schwanda, the Bagpiper ; (b) Wozzeck ; (c) Werther ; (d) Euryanthe ; (e) Turandot (eventually).
 3. (a) Rosenkavalier, Ariadne auf Naxos, Meistersinger, Tosca, Schauspieldirektor, Tannhäuser, Prima Donna (Benjamin), Avon (Gundry), Fledermaus, Richard Coeur-de-Lion (Grétry) and probably many others ; (b) The Barber of Seville, The Marriage of Figaro, Carmen, Fidelio, Don Giovanni, Conchita (Zandonai), The Duenna (Gerhard).
 4. (a) (1) Suor Angelica ; (2) Billy Budd, Palestrina (Pfitzner) ; (b) (1) Erde, in Siegfried ; (2) The mother, at the beginning of L'Enfant et les sortilèges ; (c) Verdi—"Viva Verdi" ("Viva Vittorio Emanuele Re D'Italia").
 5. (a) Gurrelieder ; (b) Wozzeck ; (c) Parade (Satie) ; (d) Eventyr ; (e) The Pines of Rome.
 6. (a) Domestic Symphony (Strauss) ; (b) Les Tricoteuses (Couperin) ; (c) Hary Janos ; (d) A London Symphony (Vaughan Williams) ; (e) Beethoven's eighth symphony.
 7. (a) Checkmate ; (b) Girl of the Golden West, Jeu de Cartes ; (c) Intermezzo (Strauss) ; (d) Hugh the Drover ; (e) Jeux (Debussy).
 8. (a) Haydn ; (b) Beethoven ; (c) Smetana, Mahler ; (d) Schubert ; (e) Tchaikovsky.
 9. (a) Debussy of Grieg (in a concert notice) ; (b) Schumann of Wagner (in a letter to Mendelssohn) ; (c) Constant Lambert of Stravinsky (in "Music Ho !") ; (d) Liszt of Chopin (in "Chopin," 1879) ; (e) Elgar to Delius (in a conversation at Grez-sur-Loing, 1933).
 10. (a) Brahms No. 4 ; (b) Tchaikovsky No. 5 ; (c), (d) and (e) Bizet C major.
 11. (a) Danse des Morts (Honegger), Totentanz (Liszt) ; (b) Il Sposalizio, Années de Pèlerinage (Liszt) ; (c) Portsmouth Point overture (Walton) ; (d) The Rake's Progress (ballet by Gavin Gordon and opera by Stravinsky) ; (e) The Isle of the Dead (Rachmaninoff). Also works by Hallén, Huber, Kazanly, Orefice, Reger, Schulz-Beuthen, Weingartner, Woyrsch and doubtless many other works by even obscurer composers.

LETTER TO THE EDITOR

The Editor, R.C.M. Magazine.

SIR,

THE MUSICIAN AND GENERAL CULTURE

Though not of the eminence of your other contributors on this subject, it is one to which I have given some thought and I consider a useful purpose would be served if I could only provoke others better qualified than myself to reply.

THE COMPOSER. Provided he really has something to say and the technical equipment to express it, I cannot see that anything else matters much, except in specific cases. Depending rather on the nature of his composition, a cultural background might save him from errors of taste in the case of, say, an opera written to a particular period.

THE SOLOIST. Here the requirements seem to be absolute technical mastery combined with great musical perception. General culture in this case seems to be not necessary, but to depend on individual feelings in the matter. Some find that concentration on their instrument is enough (or more than enough !), others think they are all the better as musicians for widening their interests and experiences.

I agree with Mr. Thurston that it is perhaps not possible to reach the highest flights without a very early start, especially, of course, in such a highly competitive occupation. But at the same time a high degree of proficiency can be attained if it is realized that an adult learns by different processes from a child.

The child learns by intuition and absorption, the adult by deduction.

Unfortunately as one gets older this process takes longer, causing many people to "give it up (sometimes mistakenly) as a bad job," or to tell others to do so. If the older student has enthusiasm, musical sense, and driving power, if he is given the time and is using the right method on the instrument there is no reason why he should not frequently be very successful. We know, of course, that all these requirements are not always found together.

I would also say that I am always rather suspicious of the terms "genius" or "prodigy," which imply a step into the supernatural. Such individuals are usually nothing else but the product of an interest, enthusiasm and intuitive sense for music from a very early age, combined with a sympathetic domestic environment.

THE ORCHESTRAL PLAYER. Here again technical proficiency must come first. Without that the orchestral part cannot be accurately played.

But it has always appeared to me that the members of our best orchestras should have, and do have, a larger conception of the music than this, without which they could not be the true interpretative artists they are.

I feel that certainly leaders of sections, apart from the highly developed purely musical sense which they cultivate, are often all the better for knowing something of the historical background of the piece they are playing, or something of its story (if it has one). The style of their own playing, their section's playing, and consequently that of the orchestra, will be modified, sometimes very subtly, so that their parts, and consequently the piece, is played "in character."

THE CONDUCTOR. Here surely the wider the conductor's cultural knowledge the less will he be just a stick-wagger. He is the interpreter on the largest scale, through a number of instruments instead of one, and he has corresponding responsibilities. Not only should his technical knowledge be very great, but to get the highest results the score only is not enough.

He is a better conductor if he can place composers and their works historically for this will give him the sense of period needed for the interpretation of almost any piece. More specifically if he is conducting opera or ballet, or indeed any composition with any form of programme, "mugging it up" can give him a knowledge of the story, frequently a standard myth or legend, but a cultural background will help him to absorb the atmosphere and idea in the story plus the music and to transmit it in performance.

His conducting will be more sympathetic, the result an artistic whole.

In general may we conclude that "knowing one's job" through technique and musicianship are priority, but also that these qualities can probably be employed to the best advantage by the more cultured.

Yours faithfully,

A. F. C. TURNER.

6 Maunsel Street,
Vincent Square, S.W.1.

REVIEWS

MUSIC OF BRITAIN. Edited by Will Reed, Mus.Doc. Foreword by Sir Malcolm Sargent. Blandford Press. 10s. 6d. net.

Here is something new in musical books. Not only is it a selection of national music, both vocal and instrumental, but it is profusely illustrated; since some of the photographs have been taken from *The Times* the standard set is high, and none falls short.

This book is, in two respects, a symposium, in the usually accepted meaning of the word, and in the classical sense of an after dinner party but without the dancing; at least it could be used for such a gathering, for it is most suited to making music in the home. Few bursars or education committees would countenance its use in school because of the price, and its conspectus is too wide for class use since it contains part-songs, vocal solos and piano pieces. For instance, there is Elgar's version of "God save the Queen" and his own arrangement for piano of "Nimrod"; "Nymphs and Shepherds" or "It was a lover and his lass" and the Hornpipe from the Water Music or the "Solemn Melody." Any book beginning with the National Anthem is likely to contain also "I vow to Thee my country" and "Jerusalem"; this one does.

Dr. Reed's choice of music of the twentieth century is, on the whole disappointing, though probably restricted by copyright. Of four compositions probably published for the first time, Dr. Reed's own "Building Britain" is by far the most effective musically; Paul Petrocokino's "Canterbury Cathedral" and George Fraser's "Calling the heart" are wishy-washy in the extreme. Eleanor Purdy shows an admirable understanding of writing for male voices in "Sing Rhondda," for which she also wrote the words—partly because of them one cannot escape the impression that her music came more from social convictions than inspiration.

However, there are Vaughan Williams, Holst and Balfour Gardiner ("Cargoes") to balance these four. And then there are the excellent photographs: e.g. a Kentish oast house seen through the early blossom of a cherry tree, which serves as a visual prelude to "Summer is icumen in." Not all are so well chosen: Tower Bridge and "Sunset at Maidenhead" have little connection with Handel one feels; why not an old etching or lithograph?

Music of Britain will not appeal to readers of this journal for their own use, though it can be recommended as a gift for the young, for the young in years and for the young in musical experience, for there is nothing too difficult for the average performer—those who cannot perform can look at the pictures !

JOHN TOOZE.

THE 23RD PSALM and "O LORD I WILL PRAISE THEE" (S.A.T.B.) By Gordon Jacob. Oxford University Press Easy Anthems, Nos. 59 (5d.) and 62 (7d.)

The great thing about these two anthems is that they do not sound easy ; so often anthems designed for a choir with a modest technique do. And in the main they are easy, but here and there are passages of some difficulty : e.g. the chromatic leaps in "O Lord I will praise Thee." The unison passages, too, seem to grow out of the composer's original idea, and are not glaringly manufactured to suit the grading.

These anthems are, indeed, a welcome addition to the lists, and they will be particularly welcomed in schools where a weekly anthem is expected but where practice time is not wholly adequate.

JOHN TOOZE.

COLLEGE CONCERTS

WEDNESDAY, APRIL 30 (Recital)

PETER ELEMENT, A.R.C.M., VIVIEN COULING, A.R.C.M. (Scholar) and MARIEGOLD PICKERILL, A.R.C.M. (Scholar)

PIANO SOLOS : (a) Bourée in B minor *Bach—Saint-Saëns*
Two Organ Chorale Preludes *Bach—Busoni*
(b) Awake, the voice commands ; (c) Rejoice, beloved Christians
SONATA for Cello and Piano *Honegger*
PIANO SONATA in E flat major, Op. 27, No. 1 *Beethoven*
CELLO SONATA in A major, Op. 69 *Beethoven*
PIANO SOLOS : (a) Concert Study in F minor *Liszt*
(b) Prelude in G sharp minor, Op. 32, No. 12 *Rachmaninoff*
(c) Lesghinka, Op. 11, No. 10 *Liaoumoff*

WEDNESDAY, MAY 7 (Chamber)

PIANO SOLOS : (a) Fantasia in C major *Haydn*
(b) Intermezzo in B flat minor, Op. 117, No. 2 *Brahms*
(c) Intermezzo in C major, Op. 119, No. 3
Donald Hawksworth, A.R.C.M. (Scholar)
SONATINA for Violin and Piano *Dvorak*
Sidney Wicebloom, Sally Ann Mays, A.R.C.M. (Scholar—Australia)
ARIA from *Acis and Galatea* (Love sounds the alarm) *Handel*
Thomas Wallington. Accompanist : Courtney Kenny
SONATA for Cello and Piano *Debussy*
Dorothy Browning (Scholar). Diana Scholefield (Associated Board Scholar)
PIANO TRIO in C minor, Op. 101 *Brahms*
Piano : Susan Hall, A.R.C.M. (Scholar) ; Violin : Lucy Moor (Scholar) ;
Cello : Christopher Catchpole, A.R.C.M.

WEDNESDAY, MAY 14 (Chamber)

CHACONNE for Violin and Piano *Vitali*
Lesley White (Scholar). Accompanist : Pamela Stickley, A.R.C.M. (Associated Board Scholar—Malta)
PIANO SOLOS : (a) Balade in D minor, Op. 10, No. 1 *Brahms*
(b) Balade in D major, Op. 10, No. 2
Elizabeth Creed, A.R.C.M. (Associated Board Scholar)
SONATA for Cello and Piano in F sharp minor (in one movement) *Jean Huré*
William Cook. Robert Wilson, A.R.C.M.
CINQ PORTRAITS DE JEUNES FILLES for Piano *Jean Françaix*
Eric Stevens, A.R.C.M.
PIANO TRIO in E flat major, Op. 70, No. 2 *Beethoven*
Piano : Patricia Carroll, A.R.C.M. (Exhibitioner) ; Violin : Gillian Eastwood, A.R.C.M. (Scholar)
Cello : Vivien Couling, A.R.C.M. (Scholar)

WEDNESDAY, MAY 21 (Chamber)

ORGAN SOLOS : (a) La vallée du Béhorleguy au matin *Bonnafant*
(b) Toccata : Tu es Petra *Mulet*
James Lockhart, A.R.C.M.
SUITE No. 4 in E flat major for Cello Solo *Bach*
Maureen Lovell, A.R.C.M. (Scholar)
PIANO SOLOS : (a) Ondine (Gaspard de la nuit) ; (b) Alborada del Gracioso (Miroirs) *Ravel*
Pamela Stickley, A.R.C.M. (Associated Board Scholar—Malta)
SONATA for Violin and Piano (in one movement) *Bernard Stevens*
Régis Plantevin, A.R.C.M. (France). Bridget Saxon, A.R.C.M. (Associated Board Scholar)
STRING QUARTET, "Voces Intimae" *Sibelius*
Barbara Lyle (Associated Board Scholar), Der Yuen Low (Associated Board Scholar—Singapore),
Margaret Major (Scholar), John Wingham

TUESDAY, MAY 27 (The Second Orchestra)

ON HEARING THE FIRST CUCKOO IN SPRING *Debussy*
CONCERTO for Cello and Orchestra *Haydn*
Vivien Couling, A.R.C.M. (Scholar)
SYMPHONY No. 4 in E minor *Brahms*
Conductor : Harvey Phillips. Leader of the Orchestra : James Archer (Scholar)

WEDNESDAY, MAY 28 (Chamber)

WEDNESDAY, MAY 28 (Chamber)			
ORGAN SOLO : Pastoral and Final (Symphony No. 1)	...	...	Vierne
Gerald Wheeler, A.R.C.M.	...	...
TWO PIECES for two Oboes and Cor Anglais	...	...	Gordon Jacob
(a) Adagio doloroso ; (b) Allegro giocoso	...	...
Oboes : Alan Wardley, John Warrack. Cor Anglais : David Cowsill, A.R.C.M. (Scholar)	...	...
A CHINESE CANTATA for Soprano, Tenor and String Quartet	...	...	William Harris
(Words by Helen Waddell) (Exhibitioner)	...	...
Soprano : Kathleen West, A.R.C.M. Tenor : Tom Wallington. Violins : Christopher Martin, Thomas Cromwell (Exhibitioner). Viola : Richard Thorn. Cello : Etain Lovell, A.R.C.M.	...	...
PIANO SOLOS : (a) Feuilles mortes (Preludes, Book I)	...	...	Debussy
(b) Ondine (Preludes, Book I)	...	...
(c) Les collines d'Anacapri (Preludes, Book II)	...	...
Christine Brown, A.R.C.M. (Scholar)	...	...
PIANO TRIO in C major, Op. 87	...	...	Brahms
Piano : Eric Stevens, A.R.C.M. Violin : Régis Plantevin, A.R.C.M. (France). Cello : John Cook	...	...

WEDNESDAY, JUNE 4 (Chamber)

FOUR FUGUETTAS for Two Pianos		Eric Stevens, A.R.C.M., Russell Geary, A.R.C.M. (New Zealand)	Peter Racine Fricker
SONGS: (a) Die Neugierige		}	...
(b) Die Forelle			
(c) Ganyed			
Patricia Rundle (Associated Board Scholar—Canada)		Accompanist: Sheila Jones, A.R.C.M.	
SONATA No. 2 for Violin and Piano (in one movement)		Judith Gabriel, Gerald Wheeler, A.R.C.M.	Delius
PIANO SOLOS: (a) Jeux d'eau		}	...
(b) Ballade No. 1 in G minor			
Richard Bonyne (Associated Board Scholar—Australia)			Ravel Chopin
QUARTET for Piano and Strings in A minor			Herbert Howells
Piano: Mariagold Pickerill, A.R.C.M. (Scholar).		Violin: Malcolm Latchem, A.R.C.M. (Scholar).	
Viola: Margaret Crofts.		Cello: Dorothy Browning (Scholar).	

THURSDAY, JUNE 5 (The First Orchestra)

OVERTURE: Benvenuto Cellini	...	...	...	...	...	...	...	Berlioz
PIANO CONCERTO No. 3 in D minor	...	...	...	...	...	...	...	Rachmaninoff
Patricia Carroll	A.R.C.M. (Exhibitor)							
SYMPHONY in F minor (The Irish)								
Conductor: George Stratton.	Leader of the Orchestra: M. J. Mitchell	Charles Villiers Stanford (1852-1924)	(Associated Board Scholar)					

WEDNESDAY, JUNE 11 (Chamber)

PIANO SONATA in A major, Op. 120	... .. Schubert
Leslie Moorhouse, A.R.C.M. (Scholar)	
CELLO SONATA in B flat minor, Op. 8	... .. Dohnányi
Hilary Leech, A.R.C.M.	Brenda Glenister, A.R.C.M.
SONGS : (a) Come sing and dance	... .. Herbert Howells
(b) Sleep	... .. Ivor Gurney
(c) Love went a-riding	... .. Frank Bridge
Sheila Jones, A.R.C.M.	Accompanist : Jean Fennell, A.R.C.M.
DIVERTIMENTO for String Trio in E flat major, K. 563	... .. Mozart
Violin : Malcolm Latchem, A.R.C.M. (Scholar).	Viola : Margaret Major (Scholar).
Cello : VIVIEN COULING, A.R.C.M. (Scholar).	

WEDNESDAY, JUNE 18 (Chamber)

PIANO SOLOS :					
(a) Sonata No. 498 in B flat major	... ..	... ..	... ..	... ..	<i>Scarlatti</i>
(b) Sonata No. 487 in G major	... ..	... ..	... ..	... ..	...
(c) Los requiebros (Goyescas)	... ..	... ..	... ..	... ..	<i>Granados</i>
Mary Lee, A.R.C.M. (Scholar)	... ..	... ..	... ..	... ..	...
SONATA for Violin and Piano in D minor					
Malcolm Latchem, A.R.C.M. (Scholar).	Ruth Stanfield, A.R.C.M. (Associated Board Scholar)	... ..	... ..	... ..	<i>Brahms</i>
ORGAN SOLOS :					
(a) Benedictus	... ..	... ..	... ..	... ..	...
(b) Carillon-Sortie	... ..	... ..	... ..	... ..	<i>Reger</i>
James Dalton, A.R.C.M. (Exhibitioner)	... ..	... ..	... ..	... ..	<i>Mulet</i>
SONGS :					
(a) Jota	... ..	... ..	... ..	... ..	...
(b) Cancion	... ..	... ..	... ..	... ..	...
(c) Seguidilla murciana	... ..	... ..	... ..	... ..	<i>Falla</i>
Catherine Hutchinson.	Accompanist : Courtney Kenny	... ..	... ..	... ..	...
STRING QUARTET					
Gillian Eastwood,	A.R.C.M. (Scholar).	Andrew Babynchuk (Associated Board Scholar—Canada).	... ..	... ..	<i>Ravel</i>
Elizabeth Watson (Scholar).	Maureen Lovell, A.R.C.M. (Scholar)	... ..	... ..	... ..	...

WEDNESDAY, JUNE 25 (Chamber)

ORGAN SOLOS : (a) Prelude in C minor	...	...	...	...	...	Vaughan Williams
(b) Litanies	...	...	...	...	...	Jehan Alain
	Donald Cashmore, A.R.C.M.	...	...	...	...
SONATA for Violin and Piano in F major	...	...	...	...	...	Dvorák
	Kathleen Hegan (Scholar),	Robert Wilson, A.R.C.M.	...	...	...
TRIO for Oboe, Clarinet and Bassoon	...	...	...	...	...	Villa-Lobos
	(First public performance in England)	...	...	...	...
	David Cowsill, A.R.C.M. (Scholar),	Anthony Jennings (Scholar),	...	...	...
	William Waterhouse, A.R.C.M. (Scholar)	...	...	...	...
TRIO for Violin, Cello and Piano in F minor, Op. 65	...	...	...	...	...	Dvorák
	Ingvar Jonasson, A.R.C.M. (Lceland),	John Wingham,	Hilary Leech, A.R.C.M. (Scholar)	...	...

FRIDAY, JUNE 27 (Choral)

CHORUS from Cantata No. 68 (God so loved the world)	Bach
MOTET for Double Choir (Sing ye to the Lord)	Bach
MAGNIFICAT	Bach
CHORUS Magnificat	CHORUS Fecit potentiam
ARIA (Soprano) Et exultavit spiritus meus	ARIA (Tenor) Deposuit potentes
ARIA (Soprano) Quia respexit	ARIA (Alto) Esurientes implevit bonis
CHORUS Omnes generationes	TERZETT Suscepit Israel
ARIA (Bass) Quia fecit mihi magna	CHORUS Sicut locutus est
DUEL (Alto and Tenor) Et misericordia	CHORUS Gloria Patri
Soprano : Isabel Stevenson	Bass : Kenneth Fawcett (Scholar)
Alto : Eileen Price (Scholar)	Organist : John Birch, A.R.C.M.
Tenor : Kenneth McKellar	Timpanist : John Cooke, A.R.C.M.
Conductor : Dr. Harold Darke	

WEDNESDAY, JULY 2 (Chamber)

SONATA for Violin and Piano in D major, Op. 12, No. 1	Beethoven
Barbara Nichol, A.R.C.M. Anne Morehead, A.R.C.M. (Exhibitioner)	
FRENCH SUITE in E major	Bach
Dorothy Smith, A.R.C.M. (Exhibitioner)	
THEME AND VARIATIONS for two Violins	Alan Rawsthorne
Malcolm Latchem, A.R.C.M. (Scholar). Régis Plantevin, A.R.C.M. (France)	
PIANO TRIO	Ravel
Piano : Pat Bishop, A.R.C.M. (Scholar)	
Violin : Laurice Castle, A.R.C.M. (Associated Board Scholar—New Zealand)	
Cello : Vivien Couling, A.R.C.M. (Scholar)	

FRIDAY, JULY 11 (Chamber)

PIANO SOLOS : (a) Impromptu in A flat major	Chopin
(b) Ballade in G minor	
Bridget Saxon, A.R.C.M. (Associated Board Scholar)	
SONATA for Violin and Piano in G major, Op. 96	Beethoven
Laurice Castle, A.R.C.M. (Associated Board Scholar—New Zealand)	
Pat Bishop, A.R.C.M. (Scholar)	
TRIO for Violin, Cello and Harp	Ibert
Gillian Eastwood, A.R.C.M. (Scholar). Farquhar Wilkinson, A.R.C.M. (New Zealand),	
Jill Hayward (Exhibitioner).	
SERENADE for eleven instruments, Op. 44	Dvorák
Oboes : John Barnett, A.R.C.M., Alan Wardley	
Clarinets : Anthony Jennings (Scholar), Colin Bradbury	
Bassoons : Hermione Cunningham, Christine Mather	
Horns : Donald Helps (Scholar), Iain Keddie, Paul Dudding (Scholar).	
Cello : Alan Carus-Wilson (Associated Board Scholar).	
Double Bass : Lawrence Robinson.	
Conductor : Ernest Hall.	

COUNTY COUNCIL JUNIOR EXHIBITIONERS

A concert was given on Monday, July 21, 1952, at 5.30 p.m. Piano solos were played by Valerie Alvey, Vivian Heyward and Mavis James, and a duet for two pianos by Susan Turner and Susan Cuthbert. A cello solo was given by Howell Jones and concertos by Vivian Heyward, and Colin Gough with Daphne Butwick as accompanist. A trio was played by Norma Jones, Howell Jones and Anne Franklin, also a quintet by Colin Gough, Samuel Lewis, Carlo Martelli, Barry Wright and Dorothy Anderson. The choir sang four pieces conducted by Marjorie Humby. The orchestra played two items; in one Brian Smith played the first two movements and Jillian Elliff the last. They also played four pieces from "Down in the West Country." The conductor was Donald Helps.

OPERA

Two performances were given by the Opera Class in the Parry Theatre on Monday, May 12, 1952, at 2 and 6.30 p.m., of "All at Sea," a new ballad opera; music by Geoffrey Shaw, book and lyrics by Margaret Delamere and Sebastian Shaw.

"ALL AT SEA"

Characters in order of appearance

	2 p.m.	6.30 p.m.
Rowley (the Captain's servant)	Kenneth Fawcett	Kenneth Fawcett
Colonel Empson	Kenneth McKellar	Kenneth McKellar
Mary (the Captain's daughter)	Act I—Shirley Austin Turtle	Doreen Langhorn
	Act II—Kathleen West	Catherine Hutchinson
	Act III—Mary Jones	Isabel Stevenson
Captain Cruickshank	David Ward	David Ward
Mrs. Empson (the Colonel's wife)	Act I—Joy Pierce	Joy Pierce
	Act II—Joan Sutherland	Joan Sutherland
	Act III—Marie Powell	Marie Powell
Lt. Andrew Chatterton	Alan Thornton	Alan Thornton
Dobson (the Innkeeper)	Gordon Farrall	Gordon Farrall
Rose (his wife)	Eileen Price	Eileen Price
Hartup	Tom Wallington	Tom Wallington
Sgt. Hawkins	Desmond Sergeant	Desmond Sergeant

Chorus of villagers, smugglers and soldiers—

Tom Wallington, John Hersey, Antony Calladine, Irvine Porter, Edward Byles, Kenneth Byles, Donald Helps.

Joy Pierce, Shirley Austin Turtle, Doreen Langhorn, Kathleen West, Catherine Hutchinson, Mary Jones, Isabel Stevenson, Patricia Jackson, Maud Reid-Henry.

Vobena	...	...	...	...	...	...	...	...	...	Rosemary Hill
Mary	...	...	...	...	...	...	...	...	...	Peggy Fearn
Mirth	...	...	...	...	...	...	...	...	...	Frances Wilkes
Jeanette	...	...	...	...	...	...	...	...	...	Elizabeth Davies
General Gordle	...	...	...	...	...	...	...	...	...	John Hursey

The year is 1660 (April 25) : the time, mid-morning ; the scene, Mrs. Bramblemayne's withdrawing room.

Produced by Merelina Watts. Dances arranged by Margaret Rubel.
Celtic Harp : Mary Rowland. Flutes : Jane Hawkins and John Hursey.
Scenery by Peter Rice. Costumes by Pauline Elliott and Dorothea Wallace.
Stage Manager : Pauline Elliott.

NEW PUPILS — CHRISTMAS TERM, 1952

Abercrombie, Patricia (London)	Gordon, Hazel (Birmingham)	Naylor, G. (Scarborough)
Acton, Geoffrey Roy (Manchester)	Graham, Eve (Surbiton)	Needham, Hilary (Manchester)
Adams, Margaret (Bishop Auckland)	Grant, Jean (Edinburgh)	Norman, W. (Godalming)
Agnew, W. (London)	Griffith, Euronwy (Pwllheli)	Parsons, Wendy (Kidderminster)
Alvey, Valerie (Kenley)	Griffiths, Laurence (Luton)	Pearce, Irene (Middlesbrough)
Barker, D. A. (London)	Haddock, Sheila (Southport)	Pritchard, Joyce (Farnworth)
Barrett, Kathleen (Southend)	Harfield, Eileen (Portsmouth)	Reid, Lesley (Towcester)
Binns, M. (Bradford)	Harvey, P. M. (Sheffield)	Relton, R. (Birmingham)
Bodmer, G. (Manchester)	Hay, Frances (Beaconsfield)	Remnant, Mary (London)
Boote, R. (Plymouth)	Head, P. (Ross-on-Wye)	Robertson, Elizabeth (Coulsdon)
Browne, Phyllida (Sevenoaks)	Hendric, G. M. (Westcliff)	Romary, Georgina (Horley)
Carlstedt, J. A. (Sweden)	Hoare, W. (Tavistock)	Roux, Yvonne (S. Africa)
Carter, Beryl (Lincoln)	Hocking, Patricia (London)	Rumsey, Rosalind (Hornchurch)
Cervenka, J. (Wembley)	Hodder, R. (W. Wickham)	Scott, Elizabeth (Bournemouth)
Champion, Ann (London)	Holt, Margaret (Leeds)	Seah, Khung (Malaya)
Chapman, J. (Birmingham)	Houlton, Shirley (Trowbridge)	Seddon, Sarah (Stanmore)
Chudacoff, E. (U.S.A.)	Hunt, T. (Somerton)	Sharland, Mary (Worthing)
Clark, Mavis (Bexley Heath)	Hyde-Smith, C. J. (Derby)	Shorter, J. C. (Ilford)
Clarkson, Joan (Oldham)	Hyslop, J. (Wolverhampton)	Shuker, F. J. (Stoke)
Cleyndert, Emmerentia (London)	James, Mavis (London)	Simpson, Frances (Ellesmere)
Cooper, C. (Chelmsford)	Jones, Bronwen (Reading)	Smith, Margaret (Chorley)
Crockatt, Ann (London)	Jones, Laura (Kidderminster)	Spinney, Gloria (New Zealand)
Crouch, Doreen (Brighton)	Jordan, C. C. (Beckenham)	Stannard, Eric (Colchester)
Davidson, H. (Canada)	Kley, Barbara K. (Liverpool ¹)	Stephens, Elizabeth (Woking)
Davies, Elizabeth (Burnham-on-Sea)	Lewis, S. (London)	Sturcke, Rosemary (Exeter)
Delap, Josephine (Chichester)	Lim, Bek (Singapore)	Tams, Valerie (London)
Dence, Patricia (Westerham)	Lim, Pee (Singapore)	Taylor, A. J. (Bedford)
Dovey, Josephine (London)	Limb, Diana (Tasmania)	Tetley, Felicity (Windermere)
Draper, Ruth A. (London)	McColl, J. A. (Harmer)	Theron, Isobel (Nairobi)
Duxbury, Edna (Blackburn)	McKill, Elizabeth (Ayr)	Tinling, Helen (Cobham)
Eastham, J. (Darwen)	Macdonald, Sheila	Todd, Shirley (Nottingham)
Farquhar, L. (London)	Macfarlane, R. (London)	Tudge, Shirley (Kidderminster)
Fiorini, Helen (Malta)	MacWatt, Anne (Edenbridge)	Verney, Mary (Stockport)
Foster, Janet (Bedford)	Machin, Teresa (Cranleigh)	Walker, Shirley (Edinburgh)
Franklin, Sylvia (London)	Marlitt, Joy (Doncaster)	Ward-Clarke, Jennifer (Yattendon)
Froggatt, Susan (Rochester)	Marten, Mavis (Folkestone)	Weeks, J. R. (Bath)
Fullam, Maureen (Aldershot)	Marten, R. B. (Birmingham)	Wells, Barbara (Steyning)
Goodman, Naomi (Brighton)	Morgans, K. (Carmarthen)	Wilkinson, Hazel (Leeds)
	Murray, P. (Canada)	Wong, Lila (Canada)
	Nathaniel, Romayne (Bury)	

RE-ENTRIES

Izen, R. (London)	Lovell, J. (Cheam)	Morgan, R. (Tredegar)
	Purchase, D. (London)	

A.R.C.M. EXAMINATION

JULY, 1952

The following are the names of the successful candidates :—

SECTION I. PIANO-FORTE (Performing)—

Bonneton, Marie	Matthews, Michael Laming	Sutherland, Stroma Ann
*Douglas, Margaret Graham	Morris, Anne Margaret	Christine
Green, Margaret Ethel	*Morris, Florence June	Fostevin, Neville John
Harding, Michael Eric	Myers, Anna Katharine	Williams, George Edward
Karam, Nellie Adelle	Prince, Mary	Williams, Margaret Elizabeth
Lawrence, Kathleen C.	Rothery, Susan	*Wilson, Joan
Ledesma, Doris		

SECTION II. PIANO-FORTE (Teaching)—

Adams, Herbert Matthew	Cavenaugh, Katharine Amy	Fennell, Jean
Anderson, Jeannette Ethel	Clarke, Doreen Rosemary	*Fifer, John Martin
Balk, Mary Hope	Cobb, Katharine	Fisher, Ann M.
Benford, Shirley	Cole, Jean Margaret	Glenister, Brenda
Booth, Brian Parnaby	Crookenden, Brenda Margaret	Haigh, Philip Howard
*Bowles, Anthony	Dale, Phyllis	Hall, Margaret Joan Bradley
Bowman, Ninian Smith	Darrell, Joyce Alison	Hart, Pauline Anthea Glasgow
Bradbury, Una Mary	Deimaur, Ronald Leslie	*Hill, Valerie Anne
Browning, Dorothy	Devlin, Mary Millar	Hillen, Joyce Bertha
Margaret Ann	Du Boulay, Shirley	Holmes, Janet Anne
Bruce, Mary Elizabeth	*Elphick, Maureen Ann	Howell, Glenys
Burbage, Stella Joyce	Epps, David Ronald	Hyde, Joyce Martina

Jones, Janet Dodsworth
Knox, John Robert
Lambert, Evelyn Dorothea
Lewis Lloyd, Deirdre Marjorie
Macpherson, Kenneth John
*Manby, Vera Isabel
Manners, Marjorie Gertrude
Marks, Alan Francis
Martin, Margaret Rose
Matthews, Olive Ruth

Mawby, Pamela Leigh
Moon, Vaughan Graham
Pedder, David Victor
Price, Pamela Winifred
Risbridger, Jean Gwendoline
Rogers, Jill Janet
Roper, Jean Dorothea
Skillings, Peter Richard
Smith, Bernard Laurence
Smith, Geoffrey Boulton

Starling, Sarah Bridget
*Symons, Christopher James
Teague, Lynda Rosalie
Theedam, Ann Margaret
Tinsdeall, Margaret
Unsworth, Samuel
West, Richard Greenlees
White, William Ronald
Wilson, Pauline Valerie

SECTION III. PIANOFORTE (Accompaniment)—
Goodge, Arthur

SECTION IV. ORGAN (Performing)—

Drake, Margaret Mary
Galloway, George
How, Martin John Richard

Last, Harold Wilfred
McGahan, Josephine
Martin, Frank Derek

Stapley, Bernard Roy
Waple, Christine Edith
Whitley, Bob Gene

SECTION V. STRINGED INSTRUMENTS (Performing)—

Violin—

Cope, Helen Margaret
Morris, Granville
*Thompson, Michael Heward
Wicebloom, Sidney Leonard

Viola—

Davies, Paul Mchefin
Major, Margaret Rose

Violoncello—

*Cook, William John
Foreman, Dorothy Cathrine
Randell, Jean

SECTION VI. STRINGED INSTRUMENTS (Teaching)—

Violin

Booth, Sidney
Edmonds, Mary Maureen
Farmer, Gemma
Gardner, Helen Yvonne
Harwood, Lois Gillian
Khairy, Hoda
Lovell, John Keith

Meadows, Reginald Thomas
Moffat, Anna
Stapleton, Eric William

Viola—

Kent, Norman Arthur
Stockton, Sylvia
Townrow, Jennifer

Violoncello—

Locke, Doreen
Lovell, Maureen Adell

SECTION VIII. WIND INSTRUMENTS (Performing)—

Oboe

*Warrack, John Hamilton

Clarinet

Bradbury, J. Colin
Pascoe, Kathleen Mary

Horn

Hawkins, Frank Ville

Trombone—

Hinkley, Peter John

SECTION IX. SINGING (Performing)—

Burton, Heather
Duckworth, Margaret

Gordon, Elizabeth Eiley
Jones, Emrys

Morris, Mary Hailstones
*Sergeant, Desmond Charles

SECTION X. SINGING (Teaching)—

Nott-Bower, Susan Florence Jill

SECTION XI. THEORY OF MUSIC

Temperley, Nicholas Mark

Thomas, Edward Francis

SECTION XIII. SCHOOL MUSIC (Teaching)—

Day, Richard Thomas Charles
Dell, Louise Helen
Guidon, Mary Doreen
Hannavy, Hilda Mary Clare

Jackson, Alice M.
Laramée, Edwen
Matthews, Allen Edward
*Norton, Robert Cecil

Pollard, Joseph Victor
Thorpe, Raymond Arthur
Turner, Peter

SECTION XV. MILITARY BANDMASTERSHIP—

Davies, Thomas Charles

* Pass in Optional Harmony
† Pass in Optional Alternative Instrument

SEPTEMBER, 1952

The following are the names of the successful candidates :—

SECTION I. PIANOFORTE (Performing)—

Edwards, Iola Mary
Evans, Elizabeth
Jaeger, Harold
Katin, Peter
Leary, Gwendoline Maud

*Mabbott, Gordon
*Robson, Gwyneth Margaret
Robson, Sheila Hutton
Rowley, Kathleen Mary
*Stiles, Margaret

Sumner, Eileen
Tavener, Joan
Troon, John Vivian
Williams, Joan

SECTION II. PIANOFORTE (Teaching)—

Block, Hans Helmut
Brooke-Smith, Alan Bruce
Brooks, Margaret Emily
Capps, David Reginald
Covell, Jeannette Ellen Mary
Duxbury, Edna
Edbrooke, Averill Nancy
Finney, Audrey Winifred
Ford, Dorothy Joyce
Fothergill, Martyn Henry

Greenall, Mary Constance
Hinrichsen, Albert Dyball
Lis, Lea
Mavros, Angela
Melman, Ivan Michael
*New, Christopher John
Paterson, Jennifer Mary
Pickerill, Anne Mariegold
Purfrey, Doris
Scrivener, Elizabeth Ann

Self, Geoffrey Robert
Smith, Sheila Irene
Spurrell, Elizabeth Joyce
Sweet, Jill Ethel
Visser, Schalk Willem
Wade, Muriel Bowker
Wake, Barbara Gillian
*Wander, Margaret Mary
Wisden, Margaret Mary

SECTION III. PIANOFORTE (Accompaniment)—

Brindley, Gerald Harley

Troon, John Vivian

Ward, Christina Mary

SECTION IV. ORGAN (Performing)—

Baldwyn, Rodney Clifford

Shaw, Patricia Mary

SECTION IX. SINGING (Performing)—

Allen, Kenneth Mark
Bettany, Albert Victor
Drewe, Brian Sydney

Hallam, Joy
Jones, Mary
Kruger, Vivia

Williams, Catherine Eleanor
Lloyd

SECTION XIII. SCHOOL MUSIC (Teaching)—

Albon, Frederick George
Forbes, Robert Brodie

SECTION XV. MILITARY BANDMASTERSHIP—

Hutchinson, Victor Holmes
Wagner, John Edward
• Pass in Optional Harmony

SCHOLARSHIPS AND EXHIBITIONS

The Director has approved the following awards to take effect from September, 1952 :

FOUNDATION SCHOLARSHIPS :—

Susan Berry (Flute)
Kenneth Biles (Singing)
David Bircumshaw (Trombone)
Leighton Camden (Singing)
Colin Courtney (Clarinet)
Douglas Crawford (Pianoforte)
Margaret Denholm (Flute)
Sheila Grogan (Violoncello)
Joanna Harvey (Oboe)
William Hoare (Double Bass)

Norma Jones (Violin)
Ian Lake (Pianoforte)
John Lovell (Viola)
John Ludlow (Violin)
Clement McWilliam (Organ)
Carlp Martelli (Composition)
Rhuna Martin (Violoncello)
Douglas Paling (Pianoforte)
Michael Payne (Trombone)
Rosemary Simmonds (Horn)

EXHIBITIONS for the year September, 1952, to July, 1953 :—

Jill Hayward (Harp)
Elisabeth Ritchie (Pianoforte)
T. J. Gilhooly (Pianoforte)
Sylvia Kaufmann (Singing)
Nellie Bailey (Pianoforte)
I. Jonasson (Violin)

Jennifer Rice (Pianoforte)
C. A. E. Kenny (Pianoforte)
Hermione Cuninghame (Bassoon)
Deborah Pittis (Flute)
W. N. Ross-Russell (Trumpet)
A. C. Saltmarsh (Violin)

THE LIONEL TERTIS PRIZE for Composers was awarded to William Harris.

PRIZES AND AWARDS, 1952

The Director has approved the following Awards :—

Tagore Gold Medal : Eileen Price

PIANO

Chappell Medal and Morrison Prize : Pamela Stickley
Hopkinson Gold Medal and Norris Prize : Patricia Bishop
Hopkinson Silver Medal and Herbert Fryer Prize : Bridget Saxon
Ellen Shaw Williams Prize : Doris Ledesma

Dannreuther Prize : Harold Rich
Pauer Prize : Nancy Guard
Borwick Prize : Susan Hall
Herbert Sharpe Prize : Carlina Carr
Marmaduke Barton Prizes : Wendy Wilson,
Sheila Polglase
McEwen Prize : Jennifer Rice

SINGING

Clara Butt Awards : Gordon Farrall, Alan Thornton, Eileen Price, Sheila Jones
Henry Leslie Prize : Kenneth McKellar
Albani Prize (Women) : Josephine Nendick
Henry Blower Prize (Men) : Edward Byles
Giulia Grisi Prize (Women) : Mary Jones
Mario Grisi Prize (Men) : David Ward

Chilver Wilson Prize : Alan Thornton
Dan Price Prize : John Strange
Dorothy Silk Prize : Joan Sutherland
Pownall Prize (Men) : Leighton Camden
London Musical Society Prize : Delia Woolford
Maud Warrender Award : David Ward
Chilver Wilson Prize : Joy Pierce

VIOLIN

Howard Prize : Gillian Eastwood
W. H. Reed Prize : Ethel Low
Stanley Blagrove Prize : Jeffrey Wakefield
Nachez Prize : Sidney Wicebloom

Dove Prize : Anne Ashenhurst
Dove Prize : Susan Leon
Beatrice Montgomerie Prize : Yvonne Ekman

VIOLA

Lesley Alexander Prize : Margaret Major

Gibson Prize : Michael Mitchell

VIOLONCELLO

Lesley Alexander Prize : Farquhar Wilkinson
Stern Prize : Dorothy Browning

Scholefield Prize : R. Jane Peters

WIND INSTRUMENTS

Eve Kisch Prize : Peter Lloyd
Council Prize : John Barnett
Council Prize : Andrew Woodburn
Manns Prizes : Anthony Jennings, Kenneth Martin

Council Prize : Rosemary Bannister
James Prize : Patricia Lynden
Oliver Dawson Prize (for Oboe) : Alan Wardley
Council Prize : Stanley Woods

COMPOSITION

Sullivan Prize : Philip Wilkinson
 Farrar Prize : Malcolm Lipkin

Edward Hecht Prize : James Lockhart

CONDUCTING

Stier Prize : Alan Abbott

ORGAN

Haigh Prize : Henry Dalton
 Parratt Prize : Bernard Williams

Stuart Prize : Patricia Shaw

OPERA

Harry Reginald Lewis Prize : Shirley Austin-Turtle

COBBETT CHAMBER MUSIC COMPETITIONS

Composition :
 First Prize : Philip Wilkinson
 Second Prize : Malcolm Lipkin

Performing :
 First Prize : Malcolm Latchem, Regis Plan-
 tevin, Margaret Major, Vivien Couling
 Second Prize : Not awarded

WILLIAM YEATES HURLSTONE PRIZE

Gillian Eastwood, Patricia Carroll

LONDON PHILHARMONIC ORCHESTRA'S PRIZES for Orchestral Players

Granville Morris, Eric Bowie

QUEEN'S PRIZES, 1952

The Royal College of Music Patron's Fund, founded by the first Lord Palmer, announces that the Queen's Prizes for 1952 have been awarded to Amaryllis Fleming (cello) and Roland Stanbridge (violin). The adjudicators were Richard Capell, Eric Gritton and Heathcote Statham.

DATES, 1952-53

AUTUMN TERM	...	...	...	...	September 21, 1952, to December 13, 1952.
SPRING TERM	...	...	...	...	January 5, 1953, to March 28, 1953.
SUMMER TERM	...	...	...	...	April 27, 1953, to July 18, 1953.

PROVISIONAL CONCERT FIXTURES

CHRISTMAS TERM, 1952

It is hoped to keep to the following scheme, although it may be necessary to alter or cancel any concert *even without notice*.

First Week

WEDNESDAY, SEPT. 24, at 5.30
Recital for Viola and Piano

Second Week

WEDNESDAY, OCT. 1, at 5.30
String Quartet Recital

Third Week

WEDNESDAY, OCT. 8, at 5.30
Chamber Concert

Fourth Week

WEDNESDAY, OCT. 15, at 5.30
Chamber Concert

Fifth Week

TUESDAY, OCT. 21, at 5.30
Second Orchestra

WEDNESDAY, OCT. 22, at 5.30
Chamber Concert

Sixth Week

†*TUESDAY, OCT. 28, at 3 p.m.
Special Concert

WEDNESDAY, OCT. 29, at 5.30
Chamber Concert

Seventh Week

WEDNESDAY, NOV. 5, at 5.30
Chamber Concert

THURSDAY, NOV. 6, at 2 p.m.
Concerto Trials

Eighth Week

WEDNESDAY, NOV. 12, at 5.30
Chamber Concert

Ninth Week

WEDNESDAY, NOV. 19, at 5.30
Chamber Concert

Tenth Week

WEDNESDAY, NOV. 26, at 5.30
Chamber Concert

FRIDAY, NOV. 28, at 5.30
Choral Concert

Eleventh Week

TUESDAY, DEC. 2, at 5.30
Second Orchestra

WEDNESDAY, DEC. 3, at 5.30
Chamber Concert

Twelfth Week

WEDNESDAY, DEC. 10, at 5.30
Chamber Concert

*THURSDAY, DEC. 11, at 5.30
First Orchestra

FRIDAY, DEC. 12, at 5.30
Drama

Admission is free to all performances, but tickets will be required for performances marked * or †*.

†* This is a Special Concert for which one ticket will be allotted to each subscriber in so far as they are available and in order of application **before October 17**. It is regretted that subscribers' current tickets cannot give admission to this concert.

H. V. ANSON, *Registrar*.

ROYAL COLLEGE OF MUSIC UNION

FOUNDED 1906

President: SIR GEORGE DYSON.

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Hon. Secretary, R.C.M. Magazine: MRS. MORTIMER HARRIS.

Hon. Secretary and Treasurer, R.C.M. Union Loan Fund:

MISS URSULA GALE.

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The Society consists of past and present pupils, the Officers of the College, and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Its activities include an Annual "At Home" at the College in the summer, and an Annual General Meeting in the Autumn Term.

The Subscription for present pupils of the College is 7s. 6d. per annum. All past pupils and others pay 10s. 6d. per annum, except Members residing outside the British Isles, who pay 5s. The financial year commences on September 1.

The Union Office (Room 45) is open for business and enquiries on Tuesday and Friday afternoons from 2 p.m. to 4 p.m.

The R.C.M. Magazine (issued once a term) and the List of Members' Names and Addresses (issued periodically) are included in the annual subscription to the Union.

A Loan Fund exists in connection with the Union, for which only Members are eligible as applicants.

THE R.C.M. MAGAZINE

FOUNDED 1904

A Journal for past and present students and friends of the Royal College of Music and official organ of the R.C.M. Union.

"The letter killeth, but the Spirit giveth life."

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